

Jewish Jazz Becomes Our National Music

The Moron Music of the Yiddish "Popular Song" Trust
Is Allied With the Movies in Spreading Degenerate Ideas

ABOUT a year ago the following article appeared in the New York Times, a newspaper that has never been accused of anti-Semitism, and whose proprietor is one of the best-known Jews in the United States:

"Irving Berlin, Leo Feist and other officers of seven music publishing corporations in this city were charged with violating the Sherman anti-trust law in an equity suit begun yesterday in the Federal District Court by the United States Government. The defendants, it was alleged, controlled 80 per cent of the available copyrighted songs used by manufacturers of phonographs, player piano rolls and other musical reproducing instruments, and fixed prices at which the records or rolls were to be sold to the public

"The corporations involved in the action were the Consolidated Music Corporation, 144 West Thirty-seventh street; Irving Berlin, Inc., 1567 Broadway; Leo Feist, Inc., 231 West Fortieth street; T. B. Harms, Francis, Day and Hunter, Inc., 62 West Forty-fifth street; Shapiro, Bernstein & Company, 218 West Forty-seventh street; Watterson, Berlin & Snyder, Inc., 1571 Broadway, and M. Witmark & Sons, Inc., 144 West Thirty-seventh street.

"The agreement which the government seeks to dissolve is alleged to provide that the defendants would make contracts only through the Consolidated Music Corporation which they had organized"

Many people have wondered whence come the waves upon waves of musical slush that invade decent parlors and set the young people of this generation imitating the drivels of morons. A clue to the answer is in the above clipping. *Popular Music is a Jewish monopoly.* Jazz is a Jewish creation. The mush, the slush, the sly suggestion, the abandoned sensuousness of sliding notes, are of Jewish origin.

Degenerate Songs in Decent Parlors

MONKEY talk, jungle squeals, grunts and squeaks and gasps suggestive of cave love are camouflaged by a few feverish notes and admitted to homes where the thing itself, unaided by the piano, would be stamped out in horror. Girls and boys a little while ago were inquiring who paid Mrs. Rip Van Winkle's rent while Mr. Rip Van Winkle was away. In decent parlors the fluttering music sheets disclosed expressions taken directly from the cesspools of modern capitals, to be made the daily slang, the thoughtlessly hummed remarks of high school boys and girls.

The United States Government alleged, in the above complaint, that 80 per cent of these popular songs was under the control of the seven Jewish houses named above; and the other 20 per cent controlled by other Jewish music houses not included in that special group.

It is rather surprising, is it not, that whichever way you turn to trace the harmful streams of influence that flow through society, you come upon a group of Jews? In baseball corruption—a group of Jews. In exploitative finance—a group of Jews. In theatrical degeneracy—a group of Jews. In liquor propaganda—a group of Jews. In control of national war policies—a group of Jews. Absolutely dominating the wireless communications of the world—a group of Jews. In the menace of the Movies—a group of Jews. In control of the Press through business and financial pressure—a group of Jews. War profiteers, 80 per cent of them—Jews. Organizers of active opposition to Christian laws and customs—Jews. And now, in this miasma of so-called popular music, which combines weak-mindedness with every suggestion of lewdness—again Jews.

The Jewish influence on American music is, without doubt, regarded as serious by those who know anything about it. Not only is there a growing protest against the Judaization of our few great orchestras, but there is a strong reaction from the racial collusion which fills the concert stage and popular platform with Jewish artists to the exclusion of all others.

The American people have been urged and chided and shamed into the beginning of a rather generous popular support of music in this country, and the first thing they see for their money is that Jewish artists supplant the non-Jewish artists, and use the prestige of their membership in

VOLUME two of this series of Jewish Studies is now off the press. It is entitled "Jewish Activities in the United States," being the second volume of "The International Jew," twenty-two articles, 256 pages. Sent to any address at the cost of printing and mailing, which is 25 cents.

symphony orchestras to work various small business schemes of their own. If they were superior artists, nothing against it could be said, but they are not superior artists; they are only better known and racially favored in Jewish musical circles.

That, however, is a big subject. It will receive attention in its turn. Just now it is the "popular song" that is being considered. However, as something which true lovers and knowers of music may meditate upon in view of future studies of Jewish influence in music, this observation is offered (the italics are ours):

"Jewish Infection in Our Music"

"MEANWHILE the Oriental, especially the Jewish, infection in our music, seemingly less wide-spread than the German was or the French is, may prove even more virulent. Those not temperamentally immune to it catch it less severely, like Mr. Leo Ornstein; and if they ever throw it off, as he has given some signs of doing, seem to be left devoid of energy and, as it were, permanently anemic.

"The insidiousness of the Jewish menace to our artistic integrity is due partly to the speciousness, the superficial charm and persuasiveness of Hebrew art, its brilliance, its violently juxtaposed extremes of passion, its poignant eroticism and pessimism, and partly to the fact that the strain in us which might make head against it, the deepest, most fundamental strain perhaps in our mixed nature, is diluted and confused by a hundred other tendencies.

"The Anglo-Saxon group of qualities, the Anglo-Saxon point of view, even though they are so thoroughly disguised, in a people descended from every race, that we easily forget them, and it is not safe to predicate them of any individual American, are nevertheless the vital nucleus of the American temper. And the Jewish domination of our music, even more than the Teutonic and the Gallic, threatens to submerge and stultify them at every point."

"Let me make a nation's songs and I care not who makes the laws," said one; in this country the Jews have had a very large hand in making both.

It is the purpose of this and the succeeding article to put Americans in full possession of the truth concerning the moron music which they habitually hum and sing and shout day by day, and if possible to help

them see the invisible Jewish baton which is waved above them for financial and propaganda purposes.

Just as the American stage and the American motion picture have fallen under the influence and control of the Jews and their art-destroying commercialism, so the business of handling "popular songs" has become a Yiddish industry.

Its leaders are for the most part Russian-born Jews, some of whom have personal pasts which are just as unsavory as THE DEARBORN INDEPENDENT has shown the pasts of certain Jewish theatrical and movie leaders to be.

The country does not sing what it likes, but what the vaudeville "song pluggers" popularize by repeated renditions on the stage, until the flabby mind of the "ten-twenty-thirt'" audiences begin to repeat it on the streets. These "song pluggers" are the paid agents of the Yiddish song agencies. Money, and not merit, dominates the spread of the moron music which is styled "Jewish Jazz." Of the business details, however, more later.

Tin Pan Alley, so-called because it constitutes a group of "song shops" is populated by the "Abies" and "Izzies" and "Moes" who make up the composing staffs of the various institutions.

In this business of making the people's songs, the Jews have shown, as usual, no originality but very much adaptability—which is a charitable term used to cover plagiarism, which in its turn politely covers the crime of mental pocket-picking. The Jews do not create; they take what others have done, give it a clever twist, and exploit it. They have bought up all the old hymn books, opera scores and collections of folk songs, and if you stop to analyze some of the biggest "hits" of the Yiddish song manufacturers, you will find they are woven on the motif and the melody of the clean songs of the last generation; the music jazzed a little, the sentiment sensualized very much, and set upon their smutty road, across the country.

Because of absolute Jewish control of the song market, both in publishing and in theatrical performance, it is next to impossible for anything but a Jewish song to be published in the United States or, if published, to get a hearing. The proof of this is in the fact that the Yiddish trust owns the business and the so-called "song hits" all bear Jewish names.

How to Kill a Non-Jewish Song

A TYPICAL incident occurred in New York recently. A non-Jewish song composer had produced work of such commanding merit that musical sentiment demanded its public rendition. Jewish manager after Jewish manager was approached, but the combination was unbreakable. Finally, one New Yorker talked out and said something about "Jewish combine," which had its effect. A Jewish manager protested that he would be glad to give the work to the public. Rehearsals were held and the night of presentation arrived. The first number was a solo and a Jew appeared to sing it. He could not pronounce English words. He sang through his nose. He was most Yiddish in appearance, the long nose, with narrow sloping forehead, curly hair. The second number was a duet, and behold two Jews appeared, whose pronunciations differed between themselves. The performance was a most hilarious tragedy. The purpose was to kill a non-Jewish product by a poor Jewish rendition. But—the Jewish manager overdid it. It needed just that to bring non-Jewish musical consciousness to the surface and to explode the advertised and money-bought notion that the Jew has predominant artistic genius. Say that he predominates in music—yes; he has paid for and organized that predominance; do not, however, say anything about his predominance in musical genius or art.

Non-Jewish music has been stigmatized as "high brow." It is purveyable only in expensively good society. The people, the masses, are fed from day to day on the moron suggestiveness that flows in a hurtful flood out of Tin Pan Alley.

Tin Pan Alley is the name given to the region in Twenty-eighth street, between Broadway and Sixth avenue, where the first Yiddish song manufacturers began business. Flocks of young girls who thought they could sing, and others who thought they could write song poems, came to the neighborhood allured by dishonest advertisements that promised more than the budding Yiddish exploiters were able to fulfil. Needless to



Song writers trying over a composition that they have just finished. Listening to how it sounds when sung.